

Abstract:

The thesis examines the 9th Congress and 18th General Assembly of the International Association of Art Critics (AICA) organized in Czechoslovakia in September and October 1966. The main aim of the research is not only to reflect on the title themes of the meeting (*The Essence of Art Criticism, The Functions of Art Criticism, The Methodology and Practice of the Profession of Critics*), but also to shed some light on the circumstances surrounding the development of exhibitions commissioned for the congress, framing them in a perspective that acknowledges the active role of the event in shaping their ultimate role.

To provide proper context, the thesis discusses also the further activities of the Czechoslovak Section (the time frame is concentrated on developments from 1945 to the first half of the 1970s). Furthermore, by turning the attention to the debates that took place within a divided Europe, the aim is to take into consideration the subtleties of viewpoints and interactions that were played out on the frontline of the Cold War and to document an elaborate web of connectivity that came about through a series of personal encounters.